



The Gramophone Shop, Inc.

Record Supplement

for

January, 1943

**EIGHTEEN EAST FORTY-EIGHTH STREET
TWO NINETY PARK AVENUE
NEW YORK CITY**

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	MC	Musicraft
BAM	La Boite à Musique	NMR	New Music Recordings
BN	Blue Note	OL	L'Oiseau Lyre
C	Columbia (CM, Masterworks Set)	P	Parlophone
D	Decca	PAR	Paraclete
FRM	Friends of Recorded Music	PAT	Pathé
G	Gramophone (H.M.V.)	PD	Polydor
GSV	Gramophone Shop "Varieties"	T	Telefunken
GT	Gamut	TI	Timely
K	Keynote	TC	Technichord
LUM	Lumen	V	Victor (VM, Masterpiece Set)

We prepay the transportation charges on orders for \$25.00 or more of records.

Prices quoted are subject to change at Manufacturer's Direction.

† — Sets marked † may be obtained on special order for automatic operation.

NEW LIST PRICES as of October 1, 1941 on IMPORTED AND DOMESTIC RECORDS

DOMESTIC

VICTOR RED SEAL and BLACK LABEL

COLUMBIA MASTERWORK and POPULAR — DECCA PERSONALITY and POPULAR

10" series formerly \$.75 — now \$.79 12" series formerly \$1.00 — now \$1.05
10" series formerly \$.50 — now \$.52 12" series formerly \$.75 — now \$.79

IMPORTED

HMV — COLUMBIA — PARLOPHONE — DECCA
DECCA-POLYDOR — PATHE — POLYDOR

\$2.00 records — now \$2.10

\$1.50 records — now \$1.57

\$2.50 records — now \$2.62

(Other series increased accordingly)

THE PRICES OF THE FOLLOWING MAKES ARE INCREASED 10%

Famous French Songs — Maggie Teyte — Lieder Recital — Elena Gerhardt — James Joyce — La Boite a Musique — L'Oiseau-Lyre — National Gramophonic Society — Telefunken.

There will be no increase at present on the following:
L'Anthologie Sonore Gramophone Shop Varieties

Complete New Columbia Catalogue 25c

Complete Victor Catalogue 25c

The Gramophone Shop, Inc.

*The World's Best Recorded Music
The Finest in Musical Reproduction*

18 EAST 48TH STREET

WICKERSHAM 2-1876
NEW YORK CITY

290 PARK AVENUE



Dealers in Imported and Domestic Recordings, Gramophones and Combination Instruments, and Accessories. Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC. Sole American Representatives of L'ANTHOLOGIE SONORE and LA BOITE A MUSIQUE.

Vol. VI

Record Supplement for January, 1943

No. 1

BARTOK (BELA)

BARTOK: Three Rondos on Folk Tunes & Romanian Folk Dances. Lili Kraus (piano). Two 12" imported records (4 sides) Nos. P-R20434/5; price \$4.20.

Only time can decide the comparative values of the two aspects of Bartók's career as a composer. Perhaps his own highly individual compositions in modern idiom will prove his most valuable work. It is equally likely, however, that his work in folk music, both as a collector and as an arranger, will endure longer. Miss Kraus here gives us a magnificently served feast of music in his folk aspect. It is music of unusual color and rhythm, piquant and seductive, and will win the hearer at once. The *Romanian Folk Dances* have long been familiar in versions for violin, particularly as played by Bartók's friend, Joseph Szigeti, but seem better realized in this keyboard arrangement.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto for Piano and Orchestra No. 4, G major, Opus 58. Artur Schnabel (piano), with the Chicago Symphony Orchestra, conducted by Frederick Stock. Four 12" records (8 sides) in Set VM-930†; price complete with album \$4.72.

In October, 1933, Victor issued its Masterpiece Album No. 156†—the *Fourth Beethoven Piano Concerto* as played by Artur Schnabel and the London Philharmonic Orchestra, conducted by Malcolm Sargent. Except for such record-buyers as were able to obtain the HMV recording of the same work (GM-105)—Wilhelm Bachaus and the London Symphony Orchestra, conducted by John Barbirolli—the Schnabel-Sargent version remained unchallenged until the appearance of Columbia's entry, CM-411†. As the last, however, was played by Walter Gieseking and the Saxon State Orchestra, conducted by Karl Böhm, the Victor set by no means retained its lead without question. Now Victor has given us another recording of Schnabel's playing of the *Fourth*, this time an American one, the orchestra being the Chicago Symphony conducted by the late Dr. Frederick Stock.

As the *Fourth* is considered by countless music-lovers to be the most rewarding and beautiful of Beethoven's five piano concertos, and as we are unlikely to receive still another recording of it for some time to come, the question of preference among the three available domestic sets—for Victor has not announced the discontinuing of VM-156†—is of true importance. A large body of recital-goers and record enthusiasts holds that Schnabel has unique powers of penetration into Beethoven's intentions. An equally large group believes that Gieseking is, of the two men, far the more supple, sensitive, and poetic artist. Prospective purchasers of a Beethoven *Fourth Concerto* who already ad-

THE BUDAPEST STRING QUARTET ON RECORDS

B. H. Haggin recently quoted Carl Van Vechten as saying that precision is a quality so rare as to be easily mistaken for genius. It is an essential element in any projection of music, whether vocal or instrumental. It is most important of all in any sort of ensemble work. It is, if taken in its true and broadest sense, the one essential ingredient of good chamber-music performance. And it is the quality that singles out the Budapest String Quartet as unique among the many good string ensembles of the day. These four men coalesce into a unit marvelous in accuracy—accuracy of attack, pitch, volume, and tempo. It would be difficult to name one single record more admirable in performance than the Budapest String Quartet's old Victor record of Hugo Wolf's *Italian Serenade* (V-4271). This is not merely a question of individual excellence on the part of one performer or another—nothing makes a poorer quartet than one or two star players and the balance mediocre. It is a matter of unity of purpose, coincidence of understanding, and matched ability to carry intention into action.

Unfortunately, Victor has seen fit to cut out a number of superb recordings by the Budapest String Quartet, recordings that already are sorely missed. Columbia, however, adding this ensemble to its list, has assured all who appreciate high excellence in quartet playing that they will continue to have Budapest records made by the most advanced modern methods. No chamber-music enthusiast need be told about this astonishing quartet. Those honest music-lovers who continue to regard quartet-playing as an odd, dull, or even objectionable mewling and scraping of strings could hardly find a better way of enlarging the field of their own musical enjoyment than by listening with open ears and an open mind to, say, the Budapest String Quartet's shimmering and exquisite projection of Mozart's Quartet No 15, D minor, K.421, or Ravel's Quartet, F major. Here are recordings that may honestly and unsentimentally be called treasures. Music-lovers in general, and record-buyers in particular, have every reason to be grateful to Messrs. Josef Roismann, Alexander Schneider, Boris Kroyt, and Mischa Schneider for continuing to prove, by imagination and precision of the brightest sort, that our own era can produce—and enjoy—quartet-playing of unshakable excellence.

THE RECORDINGS

BARTOK

Quartet No. 2, A minor, Opus 17. Four 12" records (8 sides) in Set VM-320†; price complete with album \$4.72.

BEETHOVEN

Quartet No. 1, F major, Opus 18. Four 12" records (8 sides) in Set CM-444†; price complete with album \$4.72.

Quartet No. 9, C major ("Rasoumovsky No. 3"), Opus 59, No. 3. Four 12" records (8 sides) in Set CM-510†; price complete with album \$4.72.

Quartet No. 10, E flat major ("Harp"), Opus 74. Four 12" records (8 sides) in Set VM-467†; price complete with album \$4.72.

Quartet No. 11, F minor, Opus 95. Three 12" records (6 sides) in Set CM-519†; price complete with album \$3.67.

Quartet No. 13, B flat major, Opus 130. Five 12" records (10 sides) in Set VM-157†; price complete with album \$5.77.

Quartet No. 14, C sharp minor, Opus 131. Five 12" records (10 sides) in Set CM-429†; price complete with album \$5.77.

Quartet No. 16, F major, Opus 135. Three 12" records (6 sides) in Set CM-489†; price complete with album \$3.67.

BRAHMS

Quintet (with Alfred Hobday, 2nd viola) No. 1, F major, Opus 88. Three 12" records (6 sides) in Set VM-466†; price complete with album \$3.67.

Quintet (with Hans Mahlke, 2nd viola) No. 2, G major, Opus 111. Three 12" records (6 sides) in Set VM-184†; price complete with album \$3.67.

Sextet (with Alfred Hobday, 2nd viola, and Anthony Pini, 2nd cello) No. 2, G major, Opus 36. Four 12" records (8 sides) in Set VM-371†; price complete with album \$4.72.

DEBUSSY

Quartet, G minor, Opus 10. Four 12" records (8 sides) in Set CM-467†; price complete with album \$4.72.

DVORAK

Quartet No. 6, F major ("American"), Opus 96. Three 12" records (6 sides) in Set VM-681†; price complete with album \$3.67.

Sextet (with Watson Forbes, 2nd viola, and John Moore, 2nd cello) No. 1, A major, Opus 48. Four 12" records (8 sides) in Set VM-661†; price complete with album \$4.72.

MOZART

Quartet No. 15, D minor, K.421. Three 12" records (6 sides) in Set CM-462†; price complete with album \$3.67.

Quintet (with Milton Katims, 2nd viola), G minor, K.516. Four 12" records (8 sides) in Set CM-526†; price complete with album \$4.72.

Quintet (with Benny Goodman, clarinet), K.581. Three 10" records and one 12" record (8 sides) in Set VM-452†; price complete with album \$3.93.

RAVEL

Quartet, F major. Four 12" records (8 sides) in Set CM-425†; price complete with album \$4.72.

SCHUBERT

Quintet (with B. Heifetz, 2nd cello) C major, Opus 163. Six 12" records (12 sides) in Set CM-497†; price complete with album \$6.82.

WOLF

Italian Serenade, G major. 10" record No. V-4271; price 79c.

here to one or the other of these beliefs will probably neither desire nor heed advice. Those uncommitted to preconceived judgments are likely to make their choice solely on the basis of the actual sounds contained on the records. These latter may at once discard VM-156† because of its comparative age. Their choice will lie between Giesecking and the new Schnabel.

Ideally, a record reviewer, like any critic, is stonily impartial. In actuality, however, being human—and presumably more than mildly interested in his subject—he always has discernible preferences. To the present writer, then, it continues to seem that the Columbia recording holds the edge in all but one department. Giesecking's performance has plasticity, variety, sensuous beauty, and poetic allusiveness that Schnabel's, whatever its virtues, conspicuously lacks. Böhm's general conception of the work, as indicated by choices of tempo, of volumes, and of accents, has more vivacity and sparkle than Stock's in a concerto notable for such qualities. Only in the matter of fullness of orchestral tone does the Victor set clearly succeed better than the Columbia. In all honesty, however, this reviewer must say that acoustic roundness fails to make up, in VM-930†, for a certain professorial monotony in Schnabel's piano playing and a related lack of sheen and glitter in Dr. Stock's conducting. Be it said, in closing, that whatever final decision is made between these two sets, it is a choice between recordings of high and admirable quality. Neither is liable to adverse criticism except on that most dangerous of bases, personal preference among interpretations.

BEETHOVEN: Sonata No. 10. G major, Opus 96. Lili Kraus (piano) and Simon Goldberg (violin). Three 12" imported records (6 sides) Nos. P-R20383/5; price \$6.30.

Beethoven composed this, the last of his violin-and-piano sonatas, in 1812, the year that saw the completion of both the *Seventh Symphony* and the *Eighth Symphony*. Unlike the ninth sonata—the "Kreutzer"—it is scarcely virtuoso music, and is far removed from what might be called the concerto style. As a result, it has been unduly neglected by virtuoso violinists. The only two recordings of it now available are this excellent one by Kraus and Goldberg and one by Kreisler and Rupp in the Beethoven Violin Sonata Society. It is music of an idyllic, outdoor nature, charmingly easy to hear, and delightful to rehear. Miss Kraus and Mr.

Goldberg play it affectionately and aptly, and they have been superbly recorded. Here is a Beethoven item to delight the most fastidious.

CHOPIN (FREDERIC-FRANCOIS)

CHOPIN: Impromptu, F sharp major, Opus 36 & Prelude No. 4, E minor, Opus 28, No. 4. Lili Kraus (piano). 12" imported record (2 sides) No P-R20451; price \$2.10.

As the Chopin impromptus are hard to come by on single records, we are particularly happy to have on hand this first-rank performance of the one in F sharp major by so distinguished a pianist as Lili Kraus. For good measure, Miss Kraus fills out the last half of the second side with a beautifully elegiac performance of the E minor *Prelude*. It is still, despite past experience, a little astonishing to find this pianist as firmly at home in Chopin as in Haydn, Mozart, Beethoven, Schubert, and Bartók. The recording is beyond criticism.

HAYDN (FRANZ JOSEF)

HAYDN: Andante con Variazioni. Lili Kraus (piano). Two 12" imported records (4 sides) Nos. P-R20347/8; price \$4.20.

Those who know the magnificent pianism of Lili Kraus only in works of large scope will be delighted to find her equally rewarding in this delightful set of light variations by Haydn. She is marked out particularly by her naked sensitivity to the stylistic requirements of the music at hand, and never makes the common mistake of playing Beethoven as though he were Haydn, Mozart as though he were Schubert, or vice versa. It would seem that she has no technical limitations. She has, as in all of her Parlophone recordings, been expertly and magically recorded.

MARX (JOSEF)

MARX: Der Rauch, Lieder, & In meiner Träume Heimat. Paul Engel (baritone) & Jerome T. Bohm (piano). 12" record (2 sides) No. FRM-6; price \$1.57.

We relist at this time a most engaging and unusual record issued by The Friends of Recorded Music. It presents three of the charming lieder of Josef Marx well sung by Paul Engel and expertly accompanied at the piano by Jerome T. Bohm. Marx, all but exclusively a composer of lieder, has a lyric talent that makes it not unreasonable to mention him with his great predecessors among song-writing Viennese. Of the examples of his unique art on this record, *In meiner Träume Heimat* and *Der Rauch* represent him at his best, while *Lieder* is a trifle of some charm. Mr. Engel has a pleasant voice, and projects text and music with ease and understanding. Enthusiasts for lieder of the Viennese school will find much to delight them in this unfortunately novel recording.

MOZART (WOLFGANG AMADEUS)

MOZART: *Ten Variations for Piano on a Theme by Gluck, K.455 & Rondo, D major, K.485.* Lili Kraus (piano). Two 12" imported records (4 sides) Nos. P-R20397/8; price \$4.20.

The theme on which these variations were composed has a curious history. It was originally that of an air in a comic opera, *La Rencontre imprévue*, that Gluck composed and presented in Vienna in 1764. When that opera was recast to a German libretto, and renamed *Die Pilger von Mekka*, the air became known as "*Unser dummer Pöbel meint*," becoming popular after the first production of the German version in 1776. Eight years later, in the August of 1784, Mozart composed this delightful series of variations on it. More than a century later, searching diligently for "some Mozart themes" on which to base his *Mozartiana Suite*, Tchaikovsky chose this theme, either not realizing or not caring that one movement of his tribute to Mozart thus actually became a tribute to Gluck. The *Ten Variations* are sheer music-making for its own sake, and of the most delicious sort. That is how Miss Kraus treats them, and the result is very beautiful indeed. The piano has been expertly recorded down to the finest nuance.

SCRIABIN

(ALEXANDER NIKOLAEVICH)

SCRIABIN: *Sonata No. 8, Opus 66 & Preludes Opus 74, No. 2 & Opus 59, No. 2.* Yolanda Bolotina (piano). Three 10" records (6 sides) Nos. PAR-22/24; price \$3.15.

Continuing its releases of Scriabin's piano works, Paraclete now offers one of the typical large works of the composer's maturity, the eighth of his ten sonatas. It is played with command and assurance by Yolanda Bolotina, and well recorded. The playing may lack some of the hyper-refinement that is said to have given Scriabin's own performances their almost hypnotic power. The recording may lack something in range. Generally speaking, however, here is Scriabin at his best, adequately recorded. That "best," while of profound and exciting meaning to addicts of Scriabin's peculiar magic, is unlikely to appeal to those who enjoy this composer only when he is most like Chopin. This is music theoretically free from the confines of key, though the composer himself confessed that it was built on an extended fundamental chord—A, D sharp, G, C sharp, F, B, and E, the much-discussed chord of fourths. It is music that, even without biographical knowledge of Scriabin, would seem to have a mystic and unearthly intent. More important, it is music exquisitely conceived for, and fitted to, the piano, and belongs with others of his best works to that body of music that entitles Scriabin to a place among the great keyboard composers. Missing—or disdaining—the main stream of music, Scriabin discovered and explored to its sources a bywater of singular beauty.

SCHUBERT (FRANZ PETER)

SCHUBERT: *Sonata, A minor, Opus 143 & Ländler, Opus 18.* Lili Kraus (piano). Three 12" imported records (6 sides) Nos. P-R20388/90; price \$6.30.

Despite the enormous popularity of Schubert's symphonies, songs, and chamber music, his works for solo piano are still heard relatively seldom. Not one of his numerous piano sonatas—unless it be the G major of Opus 78—can be called popular. Yet many of them are distilled of Schubert's most characteristic essence, and not a few are spare and direct, free of the repetitiousness that, for many modern

listeners, mars most of Schubert's longer compositions. This one, in A minor, is replete with softly lyrical Schubertian melodies, and is touched here and there with the wizardry he could distil from seemingly perilous modulations. Miss Kraus plays it in warmly romantic style, not forgetting, however, that it was composed by a sensitive man who lived toward the end of the classical Viennese period. These superior recordings of her playing should convert even the skeptical to Schubert's best music for the solo piano.

SCHUBERT: Valses Nobles, Opus 77. Lili Kraus (piano). 12" imported record (2 sides) No. P-R20429; price \$2.10.

Chopin had already composed his first waltz when Schubert died. No more interesting study in the contrast between creative individualities and between differing national backgrounds can be found than that between Chopin's waltzes and Schubert's. No Johann Strauss could have been derived from Chopin, but the works of the waltz king are implicit in Schubert—which is to say that their popular, vulgar origin is obvious still in the Viennese waltzes, but is gone somewhere into the depths of personality in the Polish-Parisian ones. The *Valses Nobles* are wholly unpretentious, by no means world-shaking, and quietly delightful. Lili Kraus performs them in an admirably appropriate manner, and her rendition is perfectly preserved by superb recording.

SCHUBERT: Widerschein & Lied eines Schiffers an die Dioskuren. Gerhard Hüsch (baritone) & Hanns Udo Müller. 10" imported record (2 sides) No. G-DA4452; price \$2.10.

Lied eines Schiffers an die Dioskuren was composed when Schubert was only nineteen, and is one of the most tragically beautiful of his solemn songs. *Widerschein* was written the year of Schubert's death, shows not the slightest diminution of either melodic loveliness or discreet combining of text and music, and is again a mastersong. Because we have a few copies on hand, we relist herewith the truly magnificent performance of these two songs by Gerhard Hüsch and Hanns Udo Müller. Hüsch, who proved himself capable of a superb Papageno in the recording of *Die Zauberflöte*, has a particular affinity for Schubert, as proved in his excellent records of *Die Winterreise* and *Die schöne Müllerin*, through both of which he was sensitively accom-

panied by Hanns Udo Müller. The same combination of finely trained talents, plus flawless HMV surfaces, gives us, in this single record, the very essence of Schubert's art.

COLLECTIONS

MUSIC FOR THE HARPSICHORD. Edith Weiss-Mann (harpsichord). Three 10" records (6 sides) in set (Mary Howard Recordings); price \$4.25.

The selections included in this most interesting set are:

BOHM (GEORG): Sarabande and Gigue, E flat major.

FISCHER (JOHANN KASPAR FERDINAND): Ballet, G major.

KEISER (REINHARD): Menuet.

LUBECK (VINCENT): Prelude and Fugue, A minor.

PACHELBEL (JOHANN): Three Small Fugues.

RAMEAU (JEAN-PHILLIPE): Tambourin.

SCHEIDT (SAMUEL): Chorale—Herzlich tut mich Verlangen.

Edith Weiss-Mann, well known to concertgoers because of her numerous appearances, and to record-collectors because of her work on several Hargail recordings, here displays herself as a soloist of admirable taste and talent. She uses a Steingraber instrument, one of the seven completed during his lifetime by the late George Steingraber. It is a full-sized harpsichord modeled after the one that belonged to Johann Sebastian Bach. In these records, in music ranging from a chorale by Scheidt, who was born in 1587, to the familiar *Tambourin* of Rameau, born in 1683, she touches illuminatingly on several distinct types of early keyboard music. She has been slightly under-recorded, with the inevitable result that too much surface noise must be produced on an average gramophone if realistic volume is to be given the music. Otherwise the recording is excellent. It is surely to be hoped that Mary Howard Recordings will follow up this initial set with others of musical interest as unusual and as real.

A PROGRAM OF RECORDER MUSIC. Alfred Mann and Anton G. Winkler (recorders) & Edith Weiss-Mann (harpsichord). Two 10" records (4 sides) in Set MW-101-2; price complete with album \$2.65.

This interesting pair of records, designed to display the linear art of the recorder or *flute à bec*, is of value chiefly because it contains a truly charming sonata by Johann Christian Schickhardt (or Schickhard). This somewhat obscure composer seems to have been a contemporary — and possibly a pupil — of Reincken, the great organist whom Bach so admired that he several times journeyed from Cöthen and Lüneburg to hear him, making most of the long trips on foot. The *Sonata in M major*, at least as played here on two recorders and a harpsichord, is charming, nostalgic music of a peculiarly early-eighteenth-century cast. The other record contains five English duets for two recorders unaccompanied. Their pithy brevity prevents the unmitigated sound of the recorder from becoming exasperating, and their piquant dash brightly summons up the Merrie England of the seventeenth century. Only one — the *Allemande de Mr. Purcells* — is by Purcell, though the record label fails to make this clear. The others are anonymous. At any rate, the Schickhardt *Sonata* is the thing, and eminently worthwhile hearing and owning.

POPULAR

CARNIVAL IN RIO. Fon-Fon & His Orchestra, Carlos Galhardo with orchestra, & Patricio Teixeira with orchestra. Three 10" records (6 sides) in Set V-P137; price complete with album \$2.10.

Continuing—or perhaps completing—its musical bows to the nations of Latin America, Victor has given Brazil a "Carnival" rather than the former "Fiesta." The six pieces included are *Samba Lele*; *Abre a Janella*; *Lig, Lig, Lig, Le*; *Oh! Senhora Viuva*; *Nao Tenho Lagrimas*, and *Ola, Seu Nicolau*. They are predominantly gay, seeming completely to lack the nostalgic sadness of much Spanish-American popular music. In rhythmic complexity and in nonsensical insouciance they match the best of our own "wacky" songs. Not one of the six numbers in this set but has an engaging tincture of madness and a full measure of entertainment value. Four are *sambas*, two are *marchas*, and all are worth hearing. Like the "Fiesta" sets, *Carnival in Rio* contains a folder giving translations and phonetic transliterations of the texts.

FAVORITE SONGS FROM FAMOUS MUSICALS.

Dorothy Kirsten (soprano), Felix Knight (tenor), & Victor "First Nighter" Orchestra & Chorus. Four 10" records (8 sides) in Set V-P133; price complete with album \$2.62.

The composers represented in this album are Victor Herbert, Sigmund Romberg, and Oscar Straus. The individual songs are *Ah! Sweet Mystery of Life* (Naughty Marietta), *Will You Remember* (Maytime), *Thine Alone* (Eileen), *Wanting You* (New Moon), *One Alone* (The Desert Song), *Sweethearts* (Sweethearts), *My Hero* (The Chocolate Soldier), and *Serenade* (The Student Prince). Despite some overarrangement, the presentations are not so far from those in the original productions that holders of fond memories will shudder. Miss Kirsten, who has been heard in opera in New York, has an excellent recording voice, and Mr. Knight is not far behind her. Altogether, this is a reasonably fragrant nosegay of flowers still too lively to be called pressed.

THE 1943 COLUMBIA CATALOGUE

A large amount of wholly justified adverse criticism was leveled against the 1941 and 1942 Columbia catalogues. They were so difficult to use as to make it seem that those who prepared them had intended some mystification. It is a pleasure to report that all of the failings that prevented those earlier issues from being the invaluable reference works they should have been have been corrected in the highly welcome 1943 edition. Here is a record catalogue that for ease of reference, clarity, and general handiness may serve as a model.

Records are listed under the following headings:

1. title
2. title of large work (as opera, oratorio) from which a selection is taken
3. name of the composer
4. name of the recording artist or artists
5. such groupings as concertos, overtures, quartets, sonatas, symphonies, and trios

6. special listings as (to take a few of many) ballet music, choral records, folk music, lieder, marches, sound effects records, waltzes
7. special types of album sets, such as children's, Columbia History of Music, educational, masterworks, and popular.

There is a special section, on yellow paper, devoted to listing serious music under the names of recording artists. Brief biographical notes add to the interest of this section. Here it is heartening to find almost two entire pages devoted to Sir Thomas Beecham, nine (it would already be more) complete works by the Budapest Quartet, almost a full page of Gieseking, more than a page of Lotte Lehmann, and a page or so each for Szigeti, Bruno Walter, and Felix Weingartner. Columbia has reason to be proud of its repertoire and of the way that repertoire is displayed and advertised by its useful and decorative 1943 catalogue.

LA ARGENTINA

Born in Buenos Aires about 1890 — some reports said much earlier — Antonia Mercé had, by the time of her death in the south of France in 1936, become recognized as not only the greatest Spanish dancer of her time, but also one of its half dozen outstanding theatrical personalities. Known throughout the world as La Argentina, she was in fact not so much the unique Spanish dancer as a wonderfully luminous talent happening to express itself through the media of castanets, sinuous motion, and costuming. Spaniards everywhere rightly regarded her, with Casals, as the pre-eminent artistic representative of their homeland. Dancers of every stripe — and in few callings are there so many stripes of so many clashing colors — honored her. But it was musicians, most of all, who looked upon her with unbounded admiration. Quite literally, she transformed a pair of castanets and a pair of clicking heels into a subtly expressive musical instrument. She used that instrument, together with every other adjunct of theatrical art, to create a commanding personality, never to be forgotten once it had been encountered. Since her heyday, other Spanish dancers, notably La Argentinita, have found other ways of ceating individual characterizations in their specialized manner. None, however, has remotely approached La Argentina in ability to raise a severely limited

art wholly out of its limitations. In memory she belongs, and rightly so, with Isadora Duncan, Eleanora Duse, Sarah Bernhardt, and those few others who, while they brought every legitimate artifice to the individual act in hand, impressed the world chiefly by the largess and luminosity of a beautifully created character.

The evanescence of dancing, its immediate disappearance with the individual dancer, is a commonplace. With La Argentina, however, the loss is a little less drastic. Her musicality, the wizardry of her handling of castanets and heels, is timelessly preserved on a series of remarkable records. In the United States, having been repressed on Decca surfaces from Odeon-Parlophone recordings, they have been discontinued, and are in danger of becoming unobtainable. We relist herewith a few of them of which we still have some stock. Those who remember La Argentina as one of the truly stirring experiences of the modern theater will know how to value them. Those who never saw her may be able, listening to that uncanny whir and shower of clipped sound, to derive from these records some impression at least of by how much her successors and imitators have failed to measure up to La Argentina.

Seguidillas (castanets solo) & Durán—El Fandango de Candil (castanets with orchestra). 10" record (2 sides) No. D-20525; price 50c.

Bautista—Seguidillas and Tango from the ballet Juerga & Sarasate—Habanera, Opus 21, No. 2 (both castanets with orchestra). 10" record (2 sides) No. D-20526; price 50c.

Nin—Danse Ibérienne (castanets with piano). 10" record (2 sides) No. D-20528; price 50c. (This is a particularly remarkable recording.)

Malats—Serenata & Yradier—Bolero Classique (both castanets with orchestra). 10" record (2 sides) No. D-20530; price 50c.

Granados—Danza Española No. 5 ("Playera" or "Andaluza"), E minor (castanets with orchestra) & Brandsholt—Tango Andalou (castanets with guitar). 10" record (2 sides) No. D-20531.

Falla—La Vida Breve: Danza No. 1 & Valverde—La Corrida (both castanets with orchestra). 10" record (2 sides) No. D-20532; price 50c.

THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC

Not a review of the 1942 edition of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC has failed to say that it is unique in its field, an absolutely essential reference book for all record-collectors. We have daily testimony of its value. Carefully arranged for ease of reference, set up by typographical experts, it is an extremely handy guide. Whoever has the ENCYCLOPEDIA and subscribes to the monthly SUPPLEMENT (\$1.00 for one year's subscription; 25c extra for ring binder) has all the essential information about records at his fingertips.

Naturally, a book as comprehensive as the ENCYCLOPEDIA contains errors. We shall greatly appreciate your calling to our attention any such errors that you may come upon. Careful check will be made with an eye toward still further improving the ENCYCLOPEDIA and the SUPPLEMENT in future editions and issues. All suggestions, whether received viva voce or sent in by mail, are given our detailed attention.

The 1942 edition of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC sells for \$3.95. We send it postpaid to any part of the United States.

THE REAL JAZZ

That unlikely Frenchman, Hugues Panassié, author of *Hot Jazz* and erstwhile editor of *Le Jazz Hot*, has written another book, *The Real Jazz* (Smith & Durrell, New York,

1942, \$2.50). From a watersoaked manuscript on onionskin paper, M. Panassié's American collaborators, Anne Sorelle Williams and Charles Edward Smith, have produced a book that will fascinate devotees of Louis Armstrong, Bennie Carter, and Bessie Smith, but that would most probably sound like the purest gibberish to the uninitiate. The book closes with an eighty-seven-page discography guaranteed to drive jazz-record collectors (and record dealers) stark, raving mad, as a very big proportion of the records listed is long since discontinued.

BACK ISSUES OF THE GRAMOPHONE

We have for disposal at this time a number of back issues of that invaluable English publication, THE GRAMOPHONE. The copies on hand are listed herewith. It will have to be first come, first served, as in most cases we have only one copy of each issue. Months on hand are: 1930 — June, July, August, September, November; 1931 — January, February, March, April, May, June, July, August, September, November; 1933 — May, June, July, September, November; 1934 — January, February, March, April, June, July, August, September, October, November, December; 1935 — January, February, March, April, May, June, July, August, September, October, November, December; 1936 — January, February, March, April, June, July, December; 1937 — January, February, March, April, May, June, July, August, September, October, November, December; 1938 — January, February, March, April, May, June, July, August, September, October, November, December; 1939 — January, February, March, April, May; 1942 — January, April, May, June, July, August, September, October, November, December. Available while they last at 40c per copy.

DECCA CLASSICAL RECORDS

We continue herewith the list, begun in the November issue of the SUPPLEMENT, of domestic Decca pressings still in stock. Like the earlier list, these are repressings of European recordings. All are 12" records and sell for 75c each. The list will be completed in a forthcoming issue, which will include some 10" records at 50c each. Because of limited supplies and the impossibility of replenishing them, the titles below are naturally offered only for the limited period during which stock will remain on hand.

ALBENIZ

- 25908 *Mallorca, Opus 202 & Torre Bermeja*. Orquesta Sevilla conducted by Joaquin Roberti.

BEETHOVEN

- 25459/ *Symphony ("Jena"), C major* (attributed to
25461 *Beethoven*). Philharmonic Orchestra conducted by Dr. Weissmann.
25707/ *Symphony No. 5, C minor, Opus 67*. Queen's
25710 *Hall Orchestra* conducted by Sir Henry J. Wood.

BERLIOZ

- 25750 *L'Enfance du Christ-Sérénade (Trio des jeunes Ishmaelites) (2 Parts)*. Lily Laskine (Harp). Marcel Moyse-Albert Manouvrier (Flutes).
25539/ *Roi Lear (King Lear)—Overture, Op. 4 (3 sides) & Marche Troyenne (1 side)*. London Symphony Orchestra conducted by Sir Hamilton Harty.
25550 *Romeo et Juliette, Op. 17—Concert et Bal (Grande Fete chez Capulet)*. Orchestra of the Concerts Colonne, Paris, conducted by Pierné. 2 sides.
25308/ *Symphonie fantastique, Op. 14 — Un Bal*,
25311 *Marche au Supplice, Songe d'une Nuit de Sabbat (7 sides) & Chabrier: Joyeuse Marche (1 side)*. Orchestra of the Concerts Colonne, Paris, conducted by Gabriel Pierné.

BRAHMS

- 25719/ *Zigeunerlieder (8 Songs), Op. 103 (3 sides) &*
25720 *An die Nachtigal, Op. 46, No. 4 (1 side)*. Nancy Evans, alto (in German) & M. Foggin, piano.

CHABRIER

- 25333 *Bourrée Fantasque*. Orchestra of the Concerts Colonne, Paris, conducted by Gabriel Pierné. 2 sides.
25312/ *Gwendoline—Overture (3 sides) & Ronde Villageoise (1 side)*. Orchestra of the Concerts Colonne, Paris, conducted by Gabriel Pierné.

CHARPENTIER

- 25328 *Louise—Berceuse & L'Enfant serait sage, Act II*. Julien Lafont (baritone), Ninon Vallin (soprano), & orch.

CHERUBINI

- 25234/ *Anacreon—Overture (3 sides) & Beethoven:*
25235 *Symphony No. 8—Allegretto Scherzando (1 side)*. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg.

DEBUSSY

- 25428 *La Plus que Lente—Valse & Mazurka*. Marius François Gaillard, piano.

DVORAK

- 25273 *Jacobin—Selections*. Philharmonic Orchestra. 2 sides.
25395 *Slavonic Dances No. 3 in D major (No. 6 in the Orchestral Set) & No. 8 in G minor*. Philharmonic Orchestra conducted by Dr. Weissmann.
25379 *Slavonic Dance No. 10 (Kreisler Series No. 2) in E minor & Sarasate: Zapateado*. Tossy Spivakowsky, violin & piano.

ELGAR

- 25739/ *Enigma Variations, Op. 36 (7 sides) & Handel: Solomon—Overture (1 side)*. Queen's Hall Orchestra conducted by Sir Henry Wood.

FALLA

- 25299 *La Vida Breve—Interlude & Danza No. 1 (Spanish Dance)*. Grand Symphony Orchestra, Paris, conducted by G. Cloez. 2 sides.

FIELD

- 25788/ *Piano Sonata in C minor, Op. 1, No. 3 (3 sides) & Nocturne No. 3 in A flat major (1 side)*. Frank Merrick, piano.

FLOTOW

- 25477 *Fatme—Overture & Halévy: Bimalla—Pantomime*. Grand Symphony Orchestra, Milan, conducted by Benno Bardi.

GALUPPI

- 25728 *Largo and Allegro Giocoso, Browne: A Truro Maggot & Lloyd: Gigue*. Frederick Thurston (clarinet) & Myers Foggin (piano).

GERMAN

- 25715/ *Welsh Rhapsody (3 sides) & Romeo and Juliet—Pavane (1 side)*. Hastings Philharmonic Orchestra conducted by Basil Cameron.

GLUCK

- 25571 *Alceste—Overture*. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 2 sides.

GOUNOD

- 25323 *Marche Funèbre d'une Marionette (Funeral March of a Marionette) & Massenet: Thais—Méditation*. Philharmonic Orchestra, Paris, conducted by G. Cloez.

GRANADOS

- 25743/ *Danzas Espanolas Nos. 4, 5, & 6*. Queen's Hall
25744 Orchestra conducted by Sir Henry J. Wood.

GRIEG

- 25462 *Solvejg's Cradle Song & Ingrid's Lament* (from
Peer Gynt Suite No. 2). Philharmonic Orches-
tra conducted by Dr. Weissmann.

HALEVY

- 25477 *Bimalla—Pantomime & Flotow: Fatme—Over-
ture*. Grand Symphony Orchestra, Milan, con-
ducted by Benno Bardi.

HANDEL

- 25580 *Berenice—Overture*. Queen's Hall Orchestra
conducted by Sir Henry Wood. 2 sides.
25704 "Larghetto" (arr. Hubay from Sonata in B
minor, Op. 1, No. 9) & Sarasate: *Habanera*.
Henri Temianka, violin & piano acc.
25794 *Organ Concerto in F major, Op. 4, No. 4—
1st Mvt. (Allegro Moderato) & Bach: "Little"
Prelude & Fugue in B flat major*. Otto Dunkel-
berg, Passau Cathedral Organ.
25753 *Judas Maccabaeus—How vain is man & Sound
an alarm*. Frank Titterton, tenor; orch. & organ
accs.

HOLST

- 25714 *Marching Song (Song Without Words), Op.
22, No. 2 & Harrison: Romance—Song of
Adoration*. Hastings Philharmonic Orchestra
conducted by Julius Harrison.
25547 *Wassail Song & This Have I Done for My
True Love* (arr. Holst) BBC Chorus, conducted
by L. Woodgate.

HONEGGER

- 25199 *Pastorale d'Eté*. Grand Symphony Orchestra,
Paris, conducted by Arthur Honegger. 2 sides.
25389 *Rugby—Symphonic Movement*. Grand Sym-
phony Orchestra, Paris, conducted by Honegger.
2 sides.

HUMMEL

- 25228 *Rondo Favori in E flat major, Op. 11 & Liszt:
Waldesrauschen*. Eileen Joyce, piano.

KREISLER

- 25787 *Marche Miniature Viennoise & Paraphrase on
Two Russian Folksongs*. Edith Lorand (violin)
with piano and cello.

LALO

- 25380/ *Le Roi d'Ys—Overture*. Orchestra of the Con-
certs Colonne, Paris, conducted by Gabriel Pierné.
25381 4 sides.

LISZT

- 25572 *Chasse-Neige & Feux Follets*. Sigfrid Grundeis,
piano.
25228 *Waldesrauschen & Hummel: Rondo favori in
E flat*. Eileen Joyce, piano.

LOTTER

- 25640 *Slavonic Scherzo & Moto Perpetuo*. Boyd Neel
String Orchestra.

MASSENET

- 25401 *Manon—Ballet Music*. Opéra-Comique Orches-
tra. Paris, conducted by G. Cloez. 2 sides.
25323 *Thais—Méditation & Gounod: Funeral March
of a Marionette*. Philharmonic Orchestra, Paris,
conducted by Henry Defosse (Henry Merckel,
solo violin).

MONTEVERDI

- 25209 *Two Madrigals: Cor mio mentre vi miro & Eco
mormorar l'onde*. La Scala Chorus, Milan, un-
accompanied. 2 sides.

MOZART

- 25634/ *Concerto, D major ("Coronation"), K.537*.
25637 *Magda Tagliafero & Pasdeloup Orchestra* con-
ducted by Reynaldo Hahn.

NEVIN

- 25441 *Narcissus & Strauss: Emperor Waltz*. Dejos
Bela Orchestra.

PICK-MANGIAGALLI

- 25426 *La Danse D'Olaf, & Henselt: Si Oiseau J'E-
tais, A Toi Je Volerai, & Palmgren: En route*.
Eileen Joyce, piano.

PIERNE

- 25396/ *Impressions de Music-Hall—Chorus Girls*,
25398 *L'excentrique (Little Tich), Rideau—Le nu-
meró espagnol, Les clowns musicaux (Les
Fratellini) (5 sides) & Sérénade, Op. 7 (1
side)*. Orchestra of the Concerts Colonne, Paris,
conducted by Gabriel Pierné.

RAVEL

- 25321/ *Rhapsody Espagnole (Spanish Rhapsody)—
25322 Prélude à la Nuit, Malagueña, Habanera*.
Féria. Orchestra of the Concerts Colonne, Paris,
conducted by Gabriel Pierné. 4 sides.

REGER

- 25763 *Air from Suite for violin & piano, A minor,
Opus 103 & Tartini-Kreisler: Fugue, A major*.
Stefi Geyer (violin) & Walter Schuldness
(piano).

RENIE

- 25407/ *Concerto in C minor for Harp and Orchestra*.
25408 *Henriette Renié and the Philharmonic Orchestra*,
Paris, conducted by Cloez. 4 sides.

RESPIGHI

- 25375/ *Le Fontane di Roma (The Fountains of
25376 Rome)—Symphonic Poem (complete)*. Philhar-
monic Orchestra conducted by Dr. Weissmann.
4 sides.

REZNICEK

- 25772 *Donna Diana—Overture & Wolf-Ferrari: The Secret of Susanna—Overture*. Philharmonic Orchestra conducted by Robert Heger.

RUBINSTEIN

- 25751 *Die Nacht (Romance in E flat), Op. 44, No. 1 & Es blinkt der Tau, Op. 72, No. 1*. Meta Seinemeyer, soprano & orchestra.

SAINT-SAENS

- 25519 *Samson et Dalila—Selections*. Philharmonic Orchestra, Paris, conducted by Maurice Frigara. 2 sides.
25373/ *Variations on a Theme by Beethoven, Op. 35*.
25374 *Georg Bertram & Karol Szepter, 2 Pianos*. 4 sides.

SARASATE

- 25704 *Habanera (Danse espagnole No. 2), Op. 21, No. 2 & Handel: "Larghetto."* Henri Temianka, violin & piano.
25379 *Zapateado, Op. 23, No. 2 (Spanish Dance No. 6) & Dvorak-Kreisler: Slavonic Dance in E minor*. Tossy Spiwakowsky, violin & piano.

SCHUBERT

- 25378 *Symphony No. 3 in D major—2nd Mvt. Allegretto & 3rd Mvt. Scherzo*. Grand Symphony Orchestra conducted by Erich Kleiber.
25652/ *"Wanderer" Fantasia in C major, Op. 15, (5 sides) & Impromptu in A flat major, Op. 90, No. 4*. Sigfrid Grundeis, piano.

SCHUMANN

- 25289/ *Carnaval Suite, Op. 9 (Complete)*. Karol Szepter, piano. 6 sides.
25474/ *Manfred, Op. 115—Overture (3 sides) & Entr'acte "Ranz des Vaches" (Alpenkuhreigen) (1 side)*. Philharmonic Symphony conducted by Max von Schillings.

SIBELIUS

- 25198 *King Kristian Suite, Op. 27—Ballad & Nocturne*. Royal Opera Orchestra, Stockholm, conducted by Armas Järnefelt.
25730/ *Rakastava (The Lover) Suite, Op. 14, The*
25731 *Boyd Neel Orchestra*. 4 sides.

STRAUSS, JOHANN (The Waltz King)

- 25441 *Kaiser (Emperor) Waltz & Nivini: Narcissus*. Dajos Bela Orchestra.

TCHAIKOVSKY

- 25325 *Eugen Onegin—Waltz, Act II & Polonaise, Act III*. Orchestra of the Royal Opera House, Stockholm, conducted by Armas Järnefelt.
25808 *Pique-Dame—Orchestra Selections*. Dajos Béla Orchestra. 2 sides.

THOMAS

- 25200/ *Hamlet—Ballet (La Fête du Printemps): Introduction, Danse Villageoise, Pas des Chasseurs, Pantomime, Valse-Mazurka, La Freya*. Grand Symphony Orchestra, Paris, conducted by G. Cloez. 4 sides.

WAGNER

Götterdämmerung (The Twilight of the Gods)

- 25377 *Stegfried's Rhine Journey*. Philharmonic Orchestra conducted by Ed. Moerike.

Tristan und Isolde

- 25897 *Liebestod & Die Walküre: Du bist der Lenz*. Lotte Lehmann (soprano) and orchestra conducted by Dr. Weissmann.

Die Walküre (The Valkyries)

- 25265/ *Act II Scene 4: Todverkündung—Siegmund, 25266 steh' auf mich (Brünnhilde-Siegmund Duet)*. Margarete Bäumer (soprano), Gotthelf Pistor (tenor), & Philharmonic Orchestra conducted by Dr. Weissmann. 4 sides.

- 25897 *Du bist der Lenz & Tristan und Isolde: Liebestod*. Lotte Lehmann (soprano) and orchestra conducted by Dr. Weissmann.

WEBER

- 25348/ *Der Freischütz—Overture (3 sides) & Verdi: 25349 Ballo in Maschera—Overture (1 side)*. Philharmonic Orchestra conducted by Gustave Brecher.

WOLF-FERRARI

- 25772 *The Secret of Susanna—Overture & Reznicek: Donna Diana—Overture*. Philharmonic Orchestra conducted by Robert Heger.

LOTTE LEHMANN

A selected list of outstanding recordings by the incomparable soprano.

- 25800/ *Eulenberg: Rosenlieder — Monatsrose, Wilde 25801 Rose, Weiss und rote Rose, Rankende Rose, Seerose (3 sides) & Heidenröslein (arr. Werner)*, with violin and piano accompaniments.
25802 *Hildach: Der Lenz, Op. 19, No. 5 & Der Spielman, Op. 15, No. 1*.
25805 *Korngold: Das Wunder der Heliane—Ich ging zu ihm, Act II*, with Orchestra-Gurlitt. 2 sides.

RICHARD TAUBER

- 25757 *Loewe: Tom der Retmer, Op. 135 & Die Uhr, Op. 123, No. 3*.

Der Zarewitsch (Lehar)

- 25778 *Hab nur dich allein & Warum hat jeder Frühling*. Richard Tauber & Carlotta Vanconti-Tauber.

Das Land Des Laechelns (Lehar)

- 25779 *Von Apfelblüten einen Kranz & Wer hat die Liebe uns in's gesenkt (with Vera Schwartz)*.

HELP SAVE THE RECORD INDUSTRY

Continuation of the record industry is seriously threatened at this time by a severe shortage of essential materials. The large record manufacturers will be unable to continue issuing new records and keeping up the supply of those already issued unless huge numbers of scrap records are turned in to them. Victor has informed THE GRAMOPHONE SHOP that it will be unable to make further deliveries after a given date unless scrap material to the amount of more than two tons is turned in by the SHOP. This entire situation, of which hints have been given in earlier issues of the SUPPLEMENT, has now reached the stage of crisis.

THE GRAMOPHONE SHOP urges its customers and friends to turn in all records for which they have no further use. Records may be scratched, cracked, even broken — so long as all the pieces are present. We will pay 2½c apiece for such records brought in. For out-of-town customers, and for such New York customers as would find carrying heavy packages difficult or inconvenient, we will accept shipments of scrap records C.O.D.

Look through your records. Bring in or send in all those that you never play, those that are scratched or damaged beyond use, those that you wish to replace with more modern recordings. By doing this, and by doing it now and consistently, you will be helping to keep the record industry going. You will be assuring yourself of supplies of new records when you wish to purchase them.

We hope to avoid having to place records on the same basis as dentrifices and cosmetics in tubes — that is, of having to insist on receiving scrap records at the time of selling new ones. By making your turn-in of scrap you can help us save you that nuisance. Unless you — the record-buying music-lovers — act now in this matter, the future of recorded music becomes very dark indeed for the balance of the war.

The GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

290 PARK AVENUE

NEW YORK, N. Y.